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EUGENE AND AGNES E. MEYER
MEMORIAL EXHIBITION

Cover: Calligraphy by Wang T'ing-yün (A.D. 1151-1202).
See entry number 20.

EUGENE AND AGNES E. MEYER
MEMORIAL EXHIBITION

FREER GALLERY OF ART

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SMITHSONIAN INSTITUTION

1971

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Agnes E. Meyer (1887-1970)
Courtesy, Karsh, Ottawa



Eugene Meyer (1875-1959)
Courtesy, Karsh, Ottawa

FOREWORD

A little more than a year ago Agnes E. Meyer wrote and published a brief and moving remembrance titled "Charles Lang Freer and His Gallery." I wish that I had the ability to write with equal clarity and eloquence of Eugene and Agnes E. Meyer, friends of the Freer. They were truly that and zealously guarded the trust placed in them by Charles Lang Freer when he, in his will, made them part of the Gallery's existence. Mr. and Mrs. Meyer gave unselfishly of their time and helped guide and protect the Gallery as it grew into one of the major research institutions of Far and Near Eastern art studies in the world.

Though deeply engaged in business affairs Eugene Meyer always made time for counsel and his good wife, Agnes E. Meyer, a scholar of Oriental art, especially that of China, embraced the Gallery as part of her life. She aided the Freer's growth in connoisseurship, scholarship and public service. As knights of the age of chivalry they were always ready to honor the trust placed in them. A selection of the Far Eastern objects from their collection has now come to us through their wish and the gracious consent of their family.

Eugene and Agnes E. Meyer were in every sense friends of the Freer Gallery of Art. In this Memorial Exhibition we pay tribute to their connoisseurship and kindness and repeat the words spoken in eulogy of Agnes E. Meyer by our distinguished former Chief Justice and Chancellor, Earl Warren, "Well done!"

Freer Gallery of Art

HAROLD P. STERN
Director



INTRODUCTION

Charles Lang Freer and Agnes E. Meyer first met at an exhibition of Chinese painting in New York City in 1913, almost sixty years ago. Immediately, their mutual interest in Far Eastern art established a bond between them that was to endure throughout their lives. Shortly thereafter, Eugene and Agnes E. Meyer visited Mr. Freer at his home in Detroit, where they saw his collection of art treasures. Mr. Freer had made a number of trips to the Far East to study and purchase art objects, and the collection housed in his Detroit home was already world-famous.

So amiable was the relationship between Mr. Freer and Mr. and Mrs. Meyer that they often visited dealers and shops together, sharing with mutual consideration when some specially important objects became available. Together they studied and developed a greater understanding of what then was a relatively unexplored area for Western connoisseurs. Those years of study and discussion were of invaluable assistance to Mr. and Mrs. Meyer in the purchases they made after Mr. Freer's death in 1919. So high was the esteem in which Mr. Freer held Mr. and Mrs. Meyer that in his will he named them as two of the five people whose gifts of objects could be accepted by the Gallery he had bequeathed. After the Freer Gallery opened to the public in 1923, Mrs. Meyer continued to advise the staff, especially on possible additions to the collection. Her approval and, occasionally, her disapproval were given without restraint. It was always instructive to study her reaction to a work of art. With the same generosity they had shown when collecting together with Mr. Freer, Eugene and Agnes E. Meyer have bequeathed to the Gallery the finest items of Far Eastern art in their collection. Some indication of the degree of their generosity can be gained from a typical remark made by Mrs. Meyer when the curatorial staff of the Freer Gallery last visited her summer home in Mt. Kisco, New York. "I'm going to take a nap," she said, "you just look through the house and select anything you want."

Mrs. Meyer's frequent visits to the Freer Gallery were always welcome. In later years, though annoyed by the restrictions of a wheelchair, she still enjoyed being taken through the galleries and study rooms. After spending a morning or afternoon looking at various exhibitions, Mrs. Meyer would emphatically remark,

"You've made me very happy. I'm certain Mr. Freer would approve if he could see his Gallery now." Her counsel was particularly important since Mrs. Meyer remained the last personal link between Charles Lang Freer and the Gallery which bears his name.

It seems especially fitting that these same art treasures which brought the three people together almost sixty years ago are again united in the Gallery they all helped to found and preserve. Now on the first anniversary of Mrs. Meyer's death, the Freer Gallery gratefully presents this exhibition dedicated to the memory of Eugene and Agnes E. Meyer.

Washington, D.C.
September, 1971

THOMAS LAWTON
HIN-CHEUNG LOVELL

CATALOGUE

1 68.48
Ritual jade of composite shape
Shang dynasty, ca. 1523-1027 B.C.
Diameter: 22.5 cm. (8 $\frac{7}{8}$ in.)

The surface of the nephrite, which is buff colored with some areas of darker mottling, has a lustrous polish. The composite shape of this type of ritual jade is thought to be derived from that of the *pi* disc and the *ch'i* battle-axe. The disc shape is changed into a form resembling that of the Shang dynasty battle-axe by grinding away either side of the circumference. The reference to a battle-axe is strengthened by the addition of a blunt cutting edge along the lower curve to simulate a blade. Six serrations are carved along the straight edges. The overall shape and the refined carving of the purely aesthetic serrations, symmetrical and yet irregular in both their width and the degree of indentation, are eloquent reminders of the sophisticated Shang dynasty taste.

Reproduced: Otto Kummel, *Chinesische Kunst* (1930), taf. XVIII.



2 70.39
Ritual jade of composite shape
Shang dynasty, ca. 1523-1027 B.C.
Diameter : 20.0 cm. ($7\frac{7}{8}$ in.)

In form this jade is similar to another example included in the exhibition (No. 1). Both pieces are of thin, highly polished, buff colored nephrite, and their lower edges are ground to a blunt cutting edge. The raised flange around the central orifice and the boldly shaped projections arranged on either side, which can only be interpreted as ornamental features, suggest that this jade was meant for emblematic or symbolic use.



3

68.24

Ritual jade of the type *tsung*

Shang dynasty, ca. 1523-1027 B.C.

Height: 18.4 cm. ($7\frac{1}{4}$ in.) ; width: 8.6 cm. ($3\frac{3}{8}$ in.)

While the shapes of some Chinese ritual jades seem to have been derived from neolithic stone implements, that of the *tsung* appears to have been meant for ritual purposes from the very beginning. The unusual, nonfunctional form of the *tsung* may possibly be explained by the relative lateness of its appearance; no neolithic *tsung* are known.

Traditionally said to be symbolic of Earth, the *tsung* is in the shape of a cylinder encased within a slightly shorter prism or cube. In early examples, there is a relatively thick section of jade between the central cylinder and the flat outer surfaces. As the central opening became increasingly larger in circumference, artisans began to curve the outer surfaces. *Tsung* vary considerably in proportion, the longest examples now known measuring approximately 20 inches.

The outer surfaces of this square, slightly tapering prism of brownish-black nephrite are flat and unornamented. The four corners at each end of the *tsung* are bevelled, thereby forming an octagonal collar. Several small unfinished areas suggest that the artisan conceived the form as somewhat larger than the jade available. The interior was drilled longitudinally from both sides, resulting in a slight ridge in the middle of the cylindrical hollow.



- 4** 68.30
Ritual jade of the type *tsung*
Western Chou dynasty, ca. 1027-771 B.C.
Height: 20.4 cm. (8.0 in.) ; width: 8.0 cm. (3 $\frac{1}{8}$ in.)

In contrast to the previous *tsung* (No. 3), which is completely plain, this square, slightly tapering prism of brownish-gray nephrite is ornamented on the four outer surfaces with seven tiers of horizontal grooves and ledges arranged in a regular sequence. The *tsung* was drilled longitudinally, slightly off center, from both ends, leaving a ridge in the middle. The four outer surfaces of the *tsung* are gently convex.



5

68.36

Ritual jade of the type *tsung*

Western Chou dynasty, ca. 1027-771 B.C.

Height: 10.5 cm. ($4\frac{1}{8}$ in.) ; width: 6.7 cm. ($2\frac{5}{8}$ in.)

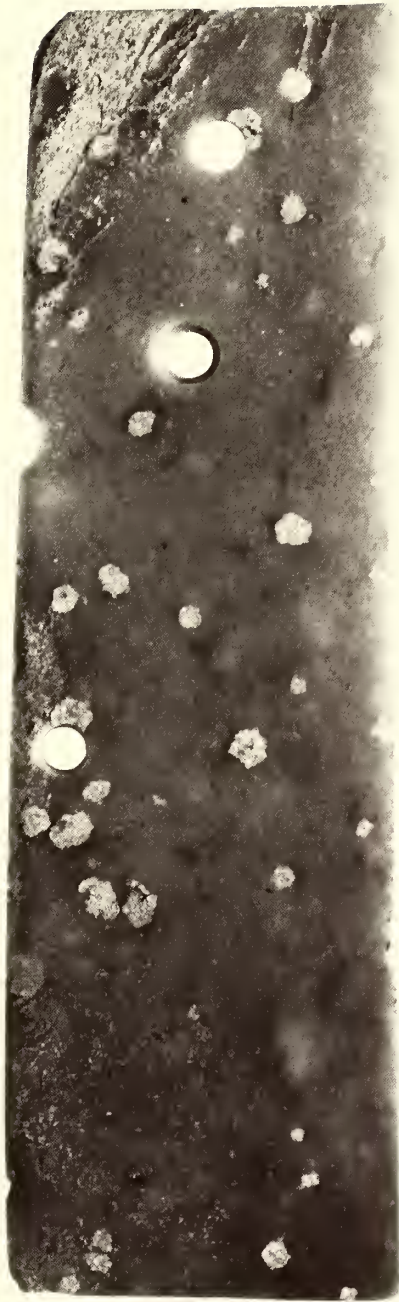
The square, tapering prism of brownish-buff nephrite is drilled longitudinally, slightly off center, from both ends, resulting in a slight ridge in the middle of the cylindrical hollow. The concave outer surfaces of the *tsung* are ornamented with patterns consisting of a regular sequence of horizontal grooves and ledges in four tiers.



- 6** 70.40
Ceremonial jade blade of the type *hu*
Western Chou dynasty, ca. 1027-771 B.C.
Length: 22.1 cm. ($8\frac{3}{4}$ in.) ; width: 6.5 cm. ($2\frac{5}{8}$ in.)

This ceremonial blade of the type *hu* is of irregular trapezoidal shape. The lower edge is ground to a blunt cutting edge, while along the upper edge, one complete and one fractional conical perforations are drilled from opposite sides. Closer to the narrower edge are two perforations drilled from opposite sides. The opaque green-gray nephrite is flecked with lighter streaks and spots.

The shape of this type of ceremonial blade may have been derived from neolithic stone harvesting knives. The perforations are probably vestiges from the stone prototypes on which they played a part in the hafting of the blade to a handle.



Ceremonial jade blade of the type *hu*

Late Eastern Chou dynasty, 5th-3rd century B.C.

Length: 19.0 cm. ($7\frac{1}{2}$ in.) ; width: 7.0 cm. ($2\frac{3}{4}$ in.)

The trapezoidal ceremonial blade, of highly polished buff and light brown nephrite, has a wide border with stylized decoration on three sides. The taut design, consisting of a series of horned dragon heads seen in silhouette, is carved only on the face of the blade. One dragon head is placed at each of the four corners. Interlaced tripartite raised bands connect the animal heads at the corners with those along the lower edge of the blade. Twisting, striated lines, applied with no apparent order, provide some variation to the plain raised bands. With one still incomplete exception, these striated lines occur only on the right half of the blade, suggesting that the ornamentation is unfinished. One large and five small conical perforations, connected by surprisingly crude straight lines, occur on the plain inner surface of the blade.

Interlaced band designs of this type are found on bronze and jade made during the late Eastern Chou period. The irregular, angular silhouette is also common to jade carvings of the period.

Reproduced: Alfred Salmony, *Carved Jade of Ancient China* (1938), pl. LX, 1; Otto Kummel, *Ausstellung Chinesische Kunst* (1929), taf. 222; Sueji Umehara, *Étude des Bronzes des Royaumes Combattants* (1936), fig. 33.



Bronze vessel of the type *kuei*

Early Western Chou dynasty, late 11th century B.C.

Height: 23.5 cm. (9¼ in.) ; diameter: 37.5 cm. (14¾ in.)

This ritual bronze vessel, the *T'ai-pao kuei*, has four massive handles surmounted by horned bovine heads with dependent winged bodies. The main decoration on the vessel consists of two *t'ao-t'ieh* masks. Four *k'uei* dragons in rounded relief ornament the register above the plain base. A thirty-four character inscription is cast inside the body of the *kuei*.

The *T'ai-pao kuei* is one of the most famous bronze ritual vessels assigned to the early Western Chou period. Together with six other bronze vessels, the *kuei* is said to have been unearthed at Liang-shan in Shou-chang Hsien, Shantung province, sometime before 1843. The thirty-four character inscription has been reproduced and/or discussed by many Chinese, Japanese and Western scholars. Although a number of questions still remain regarding the interpretation of several characters in the inscription, the meaning is clear. It is generally agreed that the king mentioned in the inscription is Ch'eng Wang who reigned *circa* 1024-1005 B.C., while the *T'ai-pao* refers to Shih, the Duke of Shao. A translation of the inscription might read: "The King undertook a punitive expedition against Sheng, Lord of Lu, who had rebelled. The King charged the *T'ai-pao* with the order to attack. The *T'ai-pao* reverently obeyed the King's charge without fault. The King received the *T'ai-pao* and graciously granted him the land of Hsü. The *T'ai-pao* has used this vessel in order to record the King's charge."

The elaborate handles of the *kuei* resemble those on the *K'ang-hou kuei* in the Malcolm collection (Ch'en Meng-chia, "*Hsi Chou t'ung-ch'i tuan-tai*," Part I, *K'ao-ku hsüeh-pao*, number 9 [1955], pls. 3 and 4), the two *Te kuei* in the Fogg Museum (*ibid.*, Part II, number 10, pls. 16-18), and the *Hsiao-fu kuei* in the Neiraku Museum (Higuchi Takayasu, "*Sei Shū dōki no kenkyū*," *Kyōto daigaku bungaku-bu kenkyū kiyō*, vol. VII [1963], pl. 1.4). The exaggerated plastic treatment of the *t'ao-t'ieh* mask indicates that the *T'ai-pao kuei* dates from the early years of the reign of Ch'eng Wang, a date fully in agreement with the import of the inscription.



Reproduced: Huang Chün, *Tsun-ku-chai suo-chien chi-chin t'u* (196), 2:7a; Jung Keng, *Shang Chou i-ch'i t'ung-k'ao* (1941), pl. 152, no. 281; Shirakawa Shizuka, *Kinbunshu* (1969), vol. I, no. 118.

Bronze vessel of the type *kuang*

Early Western Chou dynasty, late 11th-early 10th century B.C.

Height: 31.4 cm. (12 $\frac{3}{8}$ in.) ; width: 31.3 cm. (12 $\frac{3}{8}$ in.)

Ferocious animal forms dominate this *kuang*, resulting in an exceptionally powerful and forbidding vessel. The most striking feature of the vessel is the great monster mask at the front of the lid with its curling horns, like those of the *Ovis poli*. On the back of this monster lies a dragon form with bottle horns, giving the curious impression that the main monster has two different sets of horns. The back of the lid is a horned bird mask. A fish, a tiger and an elephant are among the animals identifiable on the *lei-wen* ground. The body consists of a bird-like design at the front with a beak protruding below the spout. Ears stick out at right angles from the vessel behind the bold round eyes, and the wings consist of coiled dragons. The two front legs, triangular in section and broad like the legs of a *chia*, have clearly defined birds' legs and claws in relief. The back of the vessel consists of a monster mask, and the two legs are made up of human forms with snake-like bodies wrapped around the lower parts. The handle is made up of a monster head holding in its mouth the top of a bird's head. The representation of the bird is complete; and the legs, which terminate in human feet, stand on the ground.

The *kuang* with legs seems to be rare. The only comparable example may be a vessel in the Fujita Museum, Osaka (Mizuno Seiichi, *In Shū seidōki to gyoku* [1959], pl. 10), which is similar but simpler in design. Both these *kuang* belong to a group of Shang or early Chou bronzes which tend to depart from conventional vessel shapes in the direction of free plastic sculpture.

Reproduced: Otto Kummel, *Chinesische Kunst* (1930), taf. II, III, IV; Jörg Trübner, *Yu und kuang zur typologie der Chinesischen bronzen* (1929), pls. 40-45; Jung Keng, *Shang Chou i-ch'i t'ung-k'ao* (1941), pls. 359-360; John A. Pope, et al., *The Freer Chinese Bronzes*, vol. I (1967), pl. 45.



Bronze vessel of the type *ting*

Middle Eastern Chou dynasty, ca. 600 B.C.

Height: 31.8 cm. (12½ in.) ; width: 35.8 cm. (14⅛ in.)

The *ting* has a deep cauldron standing on cabriole legs. It is surmounted at its flattened top by a flaring rim which serves as a foot when the lid is inverted. The two handles are shaped as rectangular loops and bent outward. The decoration consists of continuous bands of a small, interlaced unit repeated throughout. The frieze under the rim is widest. The same interlaced unit is repeated in a narrow zone separated from the main frieze by a raised band which encircles the vessel. Beneath this zone on the belly is a wreath of hanging petals filled with symmetrical figures of curls.

Both the shape and ornamentation of the *ting* suggest a close relationship with vessels from Li-yü, excavated in 1923 in Shansi province, in the ancient Chin territory. The overall shape closely resembles a fragmentary *ting* from Li-yü published by Shang Ch'eng-tsu in *Hun-yüan i-ch'i t'u* (1937), p. 3b. The small, rectilinear design unit formed by two intertwined dragons occurs on a *ting*, *ibid.*, p. 4a; also reproduced in *Shang-hai po-wu-kuan ts'ang ch'ing t'ung-ch'i* (1964), pl. 68. While these analogies do not necessarily imply that Li-yü was the provenance of the Meyer *ting*, they do suggest a date of *circa* 600 B.C.



Bronze vessel of the type *tsun*

Late Eastern Chou dynasty, 5th century B.C.

Height: 26.5 cm. (10½ in.); width: 20.0 cm. (7⅞ in.)

The bird-shaped vessel has a detachable head fixed with a locking mechanism which makes it impossible to remove when the head is in its proper position. The entire vessel is extremely finely cast. Simulated feathers cover the wings and tail while the breast and neck are ornamented with interlaced dragon bands and overlapping curls. These features are characteristic of bronzes of the Li-yü style. The surface of the *tsun* is covered with a fine shiny dark brown patina. The eyes are inlaid with a gold ring encircling a gold pupil. There is a four-character inscription in gold on the crest which reads, "The gentleman's esteemed bird."

Although the Li-yü bronzes are not precisely datable, some suggestion of a relative chronology can be made on the basis of comparative stylistic development. The earliest examples of the Li-yü style, probably datable to the late sixth century B.C., consist of simple, interlocked dragon bands with filling ornament but without overlapping of any individual parts. Apparently this overlapping occurs during the next phase of the style. In the last phase, the curls and feathers become quite plastic in appearance with clear separation of levels and overlapping of forms. The ornamentation on the Meyer *tsun* belongs to the second phase of Li-yü style, suggesting that a fifth century B.C. date is suitable.

Reproduced: Otto Kümmel, *Chinesische Kunst* (1930), taf. XXIII; John A. Pope, *et al.*, *The Freer Chinese Bronzes*, vol. I (1967), pl. 106.



12

61.31

Bronze vessel of the type *i*

Middle Eastern Chou dynasty, 6th century B.C.

Height: 20.5 cm. ($8\frac{1}{8}$ in.) ; width: 32.0 cm. ($12\frac{5}{8}$ in.)

The covered vessel stands on three cabriole legs. Around the upper rim is a finely cast band of interlocking dragon forms from which hangs a row of small triangles; below this are three broad fluted bands. The dragon motif is repeated around the lid. Lying over the spout is a finely cast monster mask in relief. The handle at the back has an elaborately conceived monster mask at the top, and the sides are covered with interlocking dragon forms with small rounded studs at frequent intervals. The vessel is covered with a uniform glossy black patina on which there are minor areas of encrustation.

Reproduced: Otto Kummel, *Chinesische Kunst* (1930), taf. XXII; John A. Pope, *et al.*, *The Freer Chinese Bronzes*, vol. I (1967), pl. 87.



Bronze vessel of the type *fang-hu*

Late Eastern Chou dynasty, 4th century B.C.

Height: 52.6 cm. (20¾ in.) ; width: 27.8 cm. (10⅞ in.)

The large square vessel with cover has animal mask escutcheons with pendant loose rings on two sides. The whole surface is elaborately decorated with a broad bold geometric pattern the flat areas of which are broken up by an arrangement of extremely fine spirals, hooks and volutes. This pattern appears to have been executed by cutting out the surface of the bronze and inlaying it with copper, silver and malachite. On the lid are four standing rings to serve as feet when inverted. The design is one of extraordinary complexity and sophistication. The elements of this stylistic repertory derive ultimately from the dissolution of the dragons of earlier stages, and suggestions of horns, eyes, and snouts may still be recognized in them, even though they are by now essentially abstract.

Of related vessels, the most famous is in the University of Pennsylvania Museum, Philadelphia. (Sueji Umehara, *Shina kodō seika* [1933], vol. III, pl. 213.) It is graced with a design of even higher sophistication, featuring a complex play of diagonals set at varying angles, which end in curls and spirals as on the present piece. The design is less clearly partitioned in the Philadelphia *fang-hu*, continuing without interruption onto the neck. It is rendered in raised, flat ridges, with the spaces between filled with malachite. An inscription on the base probably refers to a military expedition that took place in the year 279 B.C.; this inscription is engraved, however, and the vessel could be somewhat older. Similar in technique but likewise lacking the inlay of precious metals is the square *hu* in the Pillsbury collection (Bernard Karlgren, *A Catalogue of the Chinese Bronzes in the Alfred F. Pillsbury Collection* [1952], no. 54, pl. 74). The *fossae* of the design, now empty, presumably held crushed malachite as on the others. A design more closely related to that on the Meyer *fang-hu*, although simpler, is to be seen on a well-known *tui* in the Winthrop collection at the Fogg Art Museum (Umehara, *op. cit.*, vol. III, pl. 214). These pieces are commonly dated to the fourth century B.C., and considering their position in the evolution of late Chou bronze styles and the *terminus ante quem* pro-



vided by the inscription on the Philadelphia piece, this seems the proper dating.

Reproduced: Otto Kummel, *Chinesische Kunst* (1930), taf. XXXIV; John A. Pope, *et al.*, *The Freer Chinese Bronzes*, vol. I (1967), pl. 94.

These four small bronze vessels are related by their size, painted decoration, and the design of their looped relief masks. They were probably made as a set to be used as *ming-ch'i*. Although the four pieces are said to have come from Ch'ang-sha, in Hunan province, there is no certainty of their provenance.

Another set of bronze vessels with painted decoration is in the collection of the Museum of Fine Arts, Boston. (Sueji Umehara, "*Yu-lin-fu shutsudo to tsutaeru ichigun no Kansai ga dōki*," in *Yamato bunka*, no. 17 [September, 1955], pp. 67-76.) A bronze bowl with ring masks extremely close in design to those on the Meyer pieces is in the Worcester Art Museum (*Archives of the Chinese Art Society of America*, vol. XIV [1960], p. 33, fig. 40).

68.32 — Bronze vessel of the type *hu*

Western Han dynasty, 206 B.C. - A.D. 24

Height: 16.8 cm. (6 $\frac{5}{8}$ in.) ; diameter: 13.2 cm. (5 $\frac{1}{4}$ in.)

The covered *hu* has a low foot and two movable ring handles suspended from looped relief masks below the neck. The curving body narrows toward the neck and widens again at the lip which is strengthened by a simple molding. Bands of red pigment enclose a frieze of abstract decoration which is painted onto the body of the *hu*. Similar designs are painted on the outer surface of the cover, which has a small loop.

68.33 — Bronze bowl

Western Han dynasty, 206 B.C. - A.D. 24

Height: 8.1 cm. (3 $\frac{1}{8}$ in.) ; diameter: 15.7 cm. (6 $\frac{1}{4}$ in.)

This bowl, with everted lip and low foot ring, has two movable ring handles suspended from looped relief masks below the rim. Bands of red pigment enclose a frieze of swirling, abstract decoration painted on the outside of the vessel below the rim. A red band is painted on the foot ring.

68.34 — Bronze vessel of the type *ting*

Western Han dynasty, 206 B.C. - A.D. 24

Height: 13.5 cm. (5 $\frac{1}{4}$ in.) ; diameter: 16.9 cm. (6 $\frac{5}{8}$ in.)

The *ting* has a deep cauldron covered by a domed lid surmounted by three bird-like forms. The three legs on the body of the vessel are modelled in the form of bears. The two handles are shaped as rectangular loops bent outward. An abstract, swirling



68.35



68.32



68.33



68.34

pattern is painted on the cover and on the upper section of the body of the vessel above the narrow flange which divides the body of the vessel horizontally.

68.35 — Bronze vessel of the type *fang-hu*

Western Han dynasty, 206 B.C. - A.D. 24

Height: 17.8 cm. (7.0 in.) ; width: 10.9 cm. (4¼ in.)

The *fang-hu* has curved walls and a lid in the shape of a truncated pyramid. There is a small loop on the cover. Animal masks in relief, holding movable rings, appear on two sides below the neck. The sides of the vessel are decorated with pairs of human figures painted between narrow bands of red pigment. A red band also decorates the narrow foot.

Limestone Buddhist stele

Northern Wei dynasty, dated in correspondence with A.D. 511

Height: 30.2 cm. (11 $\frac{7}{8}$ in.) ; width: 18.3 cm. (7 $\frac{1}{4}$ in.)

On the front of the stele are a seated Buddha and two flanking Bodhisattvas modelled in high relief. The Buddha's right hand is in the *abhaya mudrā* and the left hand in the *vara mudrā*. Four seated Buddhas, carved in low relief, ornament the halo behind the central Buddha. Carved on the base is a twenty-nine character inscription which reads: "*Yung-p'ing ssu-nien san-yüeh pa-jih tsao-ch'i. Yao Kao-erh ssu-chu, pi-ch'iu Fa-ts'ung tsao hsiang yüan ch'an-ting. Hsiang-chu Yao She nu.*" This may be rendered: "Completed on the eighth day of the third month in the fourth year in the reign of Yung-p'ing [April 21st, 511]. The Abbot Yao Kao-erh and Monk Fa-ts'ung had the image made in the hope [that it would aid] meditation. Donor, the servant Yao She."

The rear surface of the stele is divided into four registers. At the top, a seated Bodhisattva with ankles crossed is enframed by an architectural niche, flanked on either side by a devotional figure, also enclosed by architectural details. In the second register are five seated Buddhas within curved architectural frames. The Buddhas on either side are cut off in an almost haphazard way, as if the sculptor had not designed the space properly. In the third register are four seated Buddhas enframed by architectural details. In the bottom register is a stylized floral design.

On both lower edges of the stele are a leonine animal and a human figure. A dragon curves upwards on either side toward the top of the stele which is now lost. Presumably the heads of these two dragons formed the topmost decoration.

The attenuated treatment of the seated Buddha and attendant Bodhisattvas with tall heads and sloping shoulders modelled in high relief on the face of the stele is a characteristic feature found in Chinese Buddhist sculpture dating from the early years of the sixth century. Excellent examples of the same style are found in the Metropolitan Museum of Art, New York City (Alan Priest, *Chinese Sculpture in the Metropolitan Museum of Art* [1944], pls. VIII-XVI), in the Ohara Art Museum, Kurashiki (Matsubara Saburo, *Chūgoku bukkyō chōkoku shi kenkyū* [1966], figs. 77A-D, and pl. 93), and in the St. Louis City Art



Museum (Hsü Hsien-yü and Thomas T. Hoopes, "The Inscription on the St. Louis Stele of 505 A.D.," in *Art Bulletin*, vol. XX, no. 3 [September, 1938], figs. 1 and 2). The inscription on the St. Louis stele is dated in correspondence with A.D. 505. Individual features of the central Buddha, such as the drapery fold which is thrown somewhat awkwardly over the left forearm and the streamers falling in forked folds from a knot at the waist, occur on all four sculptures.

Limestone Buddhist stele

Northern Wei dynasty, 6th century

Height: 103.5 cm. (40¾ in.) ; width: 80.0 cm. (31½ in.)

On the front of the stele stand a Buddha and two Bodhisattvas in high relief. The Buddha has the right hand in the *abhaya mudrā* and the left hand in the *vara mudrā*. The two Bodhisattvas stand on lotus blossoms which are supported by crouching caryatid figures. Carved in low relief on either side of the central Buddha are two standing disciples, Ananda and Kasyapa, above whom are two Buddhas seated in niches. The elaborately ornate halo, although broken, still retains portions of lotus blossoms and attendant figures.

On the rear of the stele is a composition carved in low relief. In the center is a seated Buddha with hands in the same *mudrā* as those of the standing Buddha on the front. The Buddha is seated on an elaborate lotus throne beneath a baldachin, flanked by two Bodhisattvas and ten attendant monks. Eight *apsaras* appear on stylized clouds above these attendant figures. The top register is broken, but the figures of seven monks on the right side, with eight kneeling devotional figures in the center, are still undamaged. Simple landscape details decorate the lower foreground. The outer edges of the stele are decorated with Buddhas seated in niches.

The composition and style of the stele are similar to those of another Buddhist stele in the Freer Gallery (accession number 13.73 and reproduced in Osvald Sirén, *Chinese Sculpture from the Fifth to the Fourteenth Century* [1925], pl. 145), dated in correspondence with A.D. 534. A comparison of individual details in the modelling of the facial features and the articulation of drapery folds suggests that the Meyer stele may date slightly earlier than 534, probably from the decade 520-530.

Reproduced: Osvald Sirén, *Chinese Sculpture from the Fifth to the Fourteenth Century* (1925), pl. 183.



Standing limestone Bodhisattva

Northern Ch'i dynasty, A.D. 550-577

Height: 173.3 cm. (68¼ in.)

The almost life-sized Bodhisattva stands erect, holding a lotus bud in both hands. Long ribbons and drapery folds which end in flaring designs are slightly raised on the smooth surface of the body. This same interest in raised curving designs can be seen in details of the headdress, collar and hem. By flattening out these drapery and jewelry details so that they appear as two-dimensional appliqué, the sculptor emphasizes the three-dimensional modelling of the body. Only in the face of the Bodhisattva are individual details modelled with the fullness of pliant flesh, thereby making the aloof, introspective face of the deity the focal point of the entire figure. Some traces of pigment are visible on the surface of the statue.

The Bodhisattva is related in size and style to three large standing figures in the collection of the University of Pennsylvania Museum. (Oswald Sirén, *Chinese Sculpture from the Fifth to the Fourteenth Century* [1925], pls. 469-471.) These are said to have come from a rock temple near Nan Hsiang-t'ang Shan in Honan province. All four figures are characterized by an austere monumentality that is typical of sculpture dating from the Northern Ch'i period. While a Northern Ch'i date for the Meyer Bodhisattva and the three related figures in Philadelphia is acceptable, there is no substantiating proof of a Nan Hsiang-t'ang Shan provenance, and the question of their origin must remain open for further study.

Reproduced: Oswald Sirén, *Chinese Sculpture from the Fifth to the Fourteenth Century* (1925), pl. 472.

(Exhibited in Gallery XVII.)



Standing limestone Bodhisattva

T'ang dynasty, A.D. 618-907

Height: 213.5 cm. (84 in.) ; width: 57.0 cm. (22½ in.)

The Bodhisattva stands on a double lotus pedestal. The head is inclined to one side and the body is arched forward to give the figure a curiously unstable stance. A jeweled tiara fits over the Bodhisattva's high chignon; richly ornamented armlets and bracelets adorn each arm, and a wide jeweled necklace partially covers the torso. A long beaded necklace hangs over the shoulders to the lower section of the figure, which is covered by a *dhoti* with flattened drapery folds.

A standing Bodhisattva in the Metropolitan Museum of Art (Alan Priest, *Chinese Sculpture in the Metropolitan Museum of Art* [1944], pl. LXXXVII) is almost identical with the Meyer piece. Alan Priest describes them as being companion pieces and both were said to have come from the cave temples at Lung-men, Honan province. No support for this provenance is as yet available.

Some inconsistencies of proportion, as well as extensive repairs on the Meyer figure, suggest that it might well be reconstructed from a number of separate unrelated parts.

Reproduced: Paul Mallon, *Collection Paul Mallon* (n.d.), Premier fasc., pl. II; Sheldon Chaney, *A World History of Art* (1937), p. 267; Charles Seymour, *Tradition and Experiment in Modern Sculpture* (1949), p. 10; Olive L. Riley, *Your Art Heritage* (1952), fig. 117.

(Exhibited in Gallery XVII.)

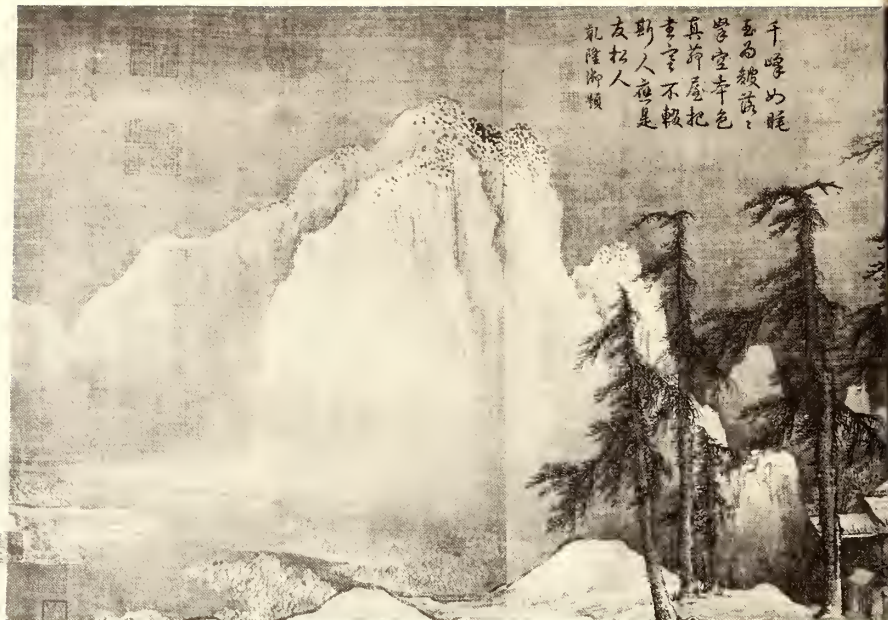


19 68.41-42
Pottery burial figurines
T'ang dynasty, A.D. 618-907
Height: 59.6 cm. (23½ in.)

Recent archaeological excavations on mainland China have greatly expanded our knowledge of burial customs and provided valuable comparative material for the dating of those objects which for centuries have been unearthed clandestinely from tombs. A number of T'ang dynasty tombs were among those scientifically excavated. The richness of the tomb furniture from these burials is an eloquent reminder of the cosmopolitan flavor of Chinese culture during the three centuries of that dynasty. It is not unusual to find hundreds of figurines in a single tomb, among which are dancers and musicians, foreigners, foot soldiers, equestrian figures, as well as a wide assortment of guardian figures.

These two painted pottery guardian figures were apparently made as a pair from molds, which was the most common method of manufacture. The stance of the figures, their armor, and the gesture of the arms are identical; only the arrangement of their collars and the positions of their heads differ. Originally the figures might have held a spear or sword in their clenched fists and have been part of a much larger assemblage. Traces of polychrome still remain on the surface of the costumes and faces. This particular type of figurine is not common among Western collections but, in 1957, two similar figurines were excavated in a T'ang dynasty tomb with a funerary inscription dated 706 in Yen-shih Hsien, Honan province (*W'en-wu ts'an-k'ao tzu-liao*, 1958, no. 8, p. 65, fig. 3).





20

61.34

Wind and Snow in the Fir-pines

by Li Shan, active late 12th century

Chin dynasty, A.D. 1122-1234

Handscroll; ink and light color on silk

Height: 29.7 cm. (11¾ in.); length: 79.2 cm. (31¼ in.)

The handscroll is of particular importance because it is the only work by Li Shan mentioned in Chinese texts and apparently is the only example of his work to be extant. Using blunt, angular brushstrokes the artist depicts snow-covered mountains, tall fir-pines and a thatched hut in which a figure sits close to a brazier. At the beginning of the painting is the inscription, "Painted by Li Shan of P'ing-yang." An oval seal, *P'ing-yang*, is affixed beneath the signature.

On end papers after the painting are colophons by Wang T'ing-yün (1151-1202), his adopted son Wang Wan-ch'ing, Wang Shih-chen (1526-90), Wen Po-jen (1502-75), P'eng Ch'i-feng (1701-84), and Wang Wen-chih (1730-1801).

Wang Wan-ch'ing's colophon, which is the only available source of information on Li Shan, reads, "This oldster [Li Shan] still served as Secretary during the T'ai-ho [period, 1201-08]. When I first became acquainted with him, he already was 80 years old, but his energy had not declined much. He often happily painted large trees and stones on the walls. Then he would step back, look at them, and sigh to himself, saying, 'Only now that I am old am I beginning to understand how to paint.' If [Li Shan] had not



雪山松風圖

stored up strength for a long time, he would not have attained this high level. His fusion with nature was naturally formed. It really is not easy to see [his paintings]. Today I see this 'Wind and Snow in the Fir-pines.' Its fineness and delicacy are such that it is not excessive for him to praise his own ability in his old age. But how can ordinary people know this? Consequently, my late father, who was in the Han-lin, wrote an earlier person's poem to classify the painting because he wanted to take this old gentleman and place him in the realm of the ancients. Looking [at my father's inscription] causes one's emotion to intensify. Sixth month twenty-second day of the *kuei-mao* year [July 10th, 1243], Wan-ch'ing respectfully writes."

P'eng Ch'i-feng's comments are especially interesting for they describe how the painting left the Ch'ing imperial collection. According to his colophon, on February 18th, 1763, the Ch'ien-lung emperor summoned twenty-eight officials to the Ch'ung-hua Palace and there presented each man with a scroll from the imperial collection. P'eng obtained Li Shan's painting.

Reproduced: James F. Cahill, *The Art of Southern Sung China* (1962), pl. 5; Susan Bush, "Clearing After Snow in the Min Mountains' and Chin Landscape Painting," in *Oriental Art*, n.s. vol. XI, no. 3 (Autumn, 1965), p. 166, fig. 5; Susan Bush, "Literati Culture Under the Chin (1122-1234)," in *Oriental Art*, n.s. vol. XV, no. 2 (Summer, 1969), p. 111, pl. 3; Thomas Lawton, "Notes on Five Paintings from a Ch'ing Dynasty Collection," in *Ars Orientalis*, vol. VIII, pp. 191-216, pl. 2, fig. 3.

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Wind and Snow in the Fir-pines

by Li Shan, active late 12th century

Chin dynasty, A.D. 1122-1234

Handscroll; ink and light color on silk

Height: 29.7 cm. (11 $\frac{3}{4}$ in.); length: 79.2 cm. (31 $\frac{1}{4}$ in.)

The handscroll is of particular importance because it is the only work by Li Shan mentioned in Chinese texts and apparently is the only example of his work to be extant. Using blunt, angular brushstrokes the artist depicts snow-covered mountains, tall fir-pines and a thatched hut in which a figure sits close to a brazier. At the beginning of the painting is the inscription, "Painted by Li Shan of P'ing-yang." An oval seal, *P'ing-yang*, is affixed beneath the signature.

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Several trees and shrubs growing from a hillock in the upper foreground dominate the composition. An unusual, brush-like tree and several smaller shrubs contrast with a gnarled old tree, the trunk of which twists upward to the top of the scroll. In painting the old tree the artist accentuated the ends of broken branches with washes of darker ink and used short, staccato brushstrokes to indicate new growth. Strings of connected ink dots placed at intervals on the twisted trunk lend the old tree a slightly be-dizened appearance. The group of trees, here both isolated and confined by the edges of the painting, is related to those found in the more atmospheric panoramas associated with the Li Ch'eng (died 967) tradition of Northern Sung. One of the finest Sung dynasty examples of this particular type of composition is the spacious *Small Wintry Grove* in the National Palace Museum, Taiwan (*Ku-kung shu-hua chi* [n.d.], vol. 44, pl. 3).

A flock of sheep makes its way around the bases of the trees and along the rounded knolls toward the water in the right foreground. Small clumps of carefully painted bamboo, bushes and accumulated rocks help to differentiate the individual contours of the knolls. This calculated vertical organization of ground planes, based on earlier landscape traditions, was often employed by Yüan dynasty artists.

The sheep are presented in silhouette or in three-quarter view with heads turned backward, artistic conventions that are frequently found in paintings of animals purporting to date from the T'ang dynasty or later. These archaistic features may well have influenced Lo Chen-yü (1866-1940) when he wrote the following title on the outside of the painting: "Wintry Trees and Sheep, a genuine example by a T'ang dynasty artist. Ying-ch'iu [Li Ch'eng] and Ho-yang [Kuo Hsi] developed from this. A divine object of the unparalleled class. Preserved and treasured in the Hsüeh-t'ang. Lo Chen-yü inscribed."

There are no seals affixed to the painting; it is unrecorded and has never been reproduced.





22

68.46

Tartars on Horseback

Ming dynasty, early 15th century

Handscroll; ink on silk

Height: 25.2 cm. (9 $\frac{7}{8}$ in.); width: 100.0 cm. (39 $\frac{3}{8}$ in.)

The painting depicts a party of six mounted horsemen, the last of whom is leading a seventh riderless horse. Four of the horsemen are bearded and have foreign features, while the first and fifth appear to be Chinese. The riderless horse, with its magnificent accoutrement, is probably a tribute horse to be presented to the Chinese emperor. The horses, all depicted in profile, are trotting in one direction. However, by making the first and fourth



rider turn back to look at the rest of the procession, the artist is able to achieve two ends: first, to portray some of the figures in profile and others in three-quarter view; second, to form two inter-relating groups, thus isolating and drawing attention to the third figure who, with his luxurious costume and high, elaborate hat, is obviously the chieftain. A fine outline of even width defines the horses and riders, and shading is used fairly extensively to convey the bulk of the horses and, to a lesser extent, to delineate the drapery folds. The artist is meticulous in his rendering of fabric patterns, of the horses' accoutrement and of the riders' weapons.

There is no signature on the painting, but a label on the front silk mounting, the title at the upper right corner, and the colophon after the painting all attribute the work to Ch'en Chü-chung



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(active early 13th century) as a copy of Tung-tan Wang. Tung-tan Wang was Yeh-lü T'u-yü (A.D. 899-937), the eldest son of A-pao-chi, the first emperor of the Khitan Tartar dynasty of Liao. In 926 the Khitan, in their expansionist campaign, conquered the Kingdom of Po-hai in eastern Manchuria and named it Tung-tan Kuo; Yeh-lü T'u-yü was made ruler of that kingdom and given the title of Tung-tan Wang. Not long afterwards, however, his younger brother was designated as the heir-apparent, and in 931 Tung-tan Wang pledged his allegiance to the Nan T'ang dynasty by handing over the Po-hai territory. He was graciously received by Ming-tsung (reigned 926-934) and was given the Chinese name of Li Tsan-hua, by which he is usually referred to in Chinese texts. It is not known whether he began painting before or after his move to China, but all records concur in stating that he excelled in painting horses and his own nomadic people, set against the desolate background of his native steppes. Numbers of paintings attributed to him were in the Northern and Southern Sung imperial collections.

Tartars on Horseback is no doubt derived from an original composition by Li Tsan-hua. Several other versions are extant, most notably the one in the Museum of Fine Arts, Boston, partially illustrated in *Figure Compositions of China and Japan* (n.d.), II/1-4. Executed in colors on silk, the painting is dated 10th century and accepted as by Li Tsan-hua. The composition appears to fit the description of a Li Tsan-hua painting entitled *Fan-pu hsing-ch'eng t'u* recorded in texts. Other versions are another painting in the Freer Gallery (accession number 40.1, reproduced by A. G. Wenley, "A Parallel Between Far Eastern and Persian Painting," in *Aus der Welt der Islamischen Kunst, Festschrift für Ernst Kühnel* [1959], p. 351, figs. 1a and 1b); and an album leaf in the National Palace Museum in Taiwan (National Palace Museum Photographic Archive, no. 1916).

The Meyer painting does not appear to be recorded in any text. The colophon is written by Hu Yen (1361-1443), official and painter, and is dated in correspondence with February 3rd, 1425. It appears to be genuine. The title purports to be from the hand of Hsü Lin (1471-1524), but the style of the calligraphy is that of the Ch'ing dynasty. There are two seals on the painting. At the upper right corner is a large seal which consists of the eight trigrams disposed along the sides, and they enclose four characters

in seal script which have not been read with certainty. The seal at the lower left corner reads *Shih-hsün-lou pao-ts'ang*; it is a seal of the Ch'ing dynasty collector Chang Shou-k'ang.



Section 3

Section 2

23

68.12 and 68.22

Nymph of the Lo River

Ming dynasty, 16th century

Handscroll; ink on paper

Height: 24.1 cm. (9½ in.) and 23.8 cm. (9⅜ in.); width: 493.7 cm. (194¼ in.) and 33.7 cm. (13¼ in.)

These two paintings, accessioned 68.12 and 68.22, were in the form of a handscroll and a hanging scroll respectively. They bore different titles but were both attributed to the T'ang dynasty artist Lu T'an-wei. On examination, they were found to be parts of the same painting and, in January, 1971, they were incorporated into one handscroll with a space left between the two parts to indicate that a section is still missing.

The painting is an illustration of the *Lo-shen fu*, a prose-poem written in A.D. 222 by Ts'ao Chih (A.D. 192-232), a son of Ts'ao Ts'ao, the founder of Wei, which was to become one of the three states of the Three Kingdoms period. Related in the first person singular, the prose-poem tells the story of the poet's encounter with a ravishing creature who emerged from the Lo River at a spot traditionally held to be the haunt of river goddesses. In a rhapsodic passage, the poet describes her beauty, which ends with his declaration of love on the pledge of a jade pendant. Accepting



Section 1

the gift, the goddess points to the river and proposes an assignation in the watery depths. Suddenly assailed by suspicion and fear, the poet wavers and finally rejects the goddess. With a heart-rending cry she summons all the spirits of the river and she is borne away in her chariot, drawn by six dragons and escorted by whale, dolphin and waterfowl. Disconsolate, the poet sails up and down the river looking for the goddess, to no avail. Night comes but sleep eludes him, and he sits through the night oblivious to discomfort and fatigue. Dawn brings no respite to his grief. Finally, realizing that the goddess is lost forever, he drives away.

The story of the *Lo-shen fu* has proved popular with Chinese painters over the centuries, and a number of works illustrating it are extant. Most notable of these is the one in the Freer Gallery (accession number 14.53, reproduced in *The Freer Gallery of Art, I: China* [1971], pl. 35). Done in color on silk and dated 12th century, that painting has long been regarded as a copy of a Ku K'ai-chih original and as a work preserving his style. On closer examination of the early textual sources available, however, evidence for the association of a painting by the title of *Lo-shen t'u* with Ku K'ai-chih is found to be very flimsy. It would perhaps be more correct to think of the painting as reflecting the Six Dynasties style in general rather than the style of Ku K'ai-chih specifically. Other versions of the painting are in the Peking Museum (Ma Ts'ai, *Ku K'ai-chih yen-chiu* [1957], 17 unnumbered



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Section 6

Section 5

plates), the Liaoning Museum (*ibid.*, 5 . . . unnumbered plates), and the British Museum. There are also fragments in the National Museum in Taiwan *Three Hundred Masterpieces of Chinese Painting in the Palace Museum* [1959], pls. 33 and 176), and in private collections.

There is enough similarity in the composition of the various extant versions of the *Lo-shen t'u* to suggest that they all derived from a common prototype. On the Freer version (14.53) there are two seals which purport to be seals of Li Kung-lin. The present dating of that painting to the mid 12th century, based on the style of the hanging scroll on the boat near the end of the composition, is rather too late to accommodate convincingly seals of Li Kung-lin, who died in 1106. But there is a tradition that Li Kung-lin painted a copy of the *Lo-shen t'u*, presumably in the *pai-miao* technique which he so favored. Whether the *pai-miao* version attributed to him in Chinese texts is really from his hand is a problem which need not concern us here. If there is any substance to that tradition, then the Meyer version, done in the *pai-miao* technique, must surely be in the same stream of transmission.

The earlier Freer version had suffered substantial losses at both ends, and what survives is no more than about two-fifths of the original composition. The Meyer version is therefore of particular interest in that, as it now stands, it is very nearly intact and preserves the lost first half of the composition as well as the ter-



Section 4

minimal scene of the poet being driven away in his carriage. The latter section is considerably darker than the rest of the painting because it was subjected to longer exposure due to its format as a hanging scroll after its severance from the rest of the handscroll.

The Meyer version does not appear to be recorded in any catalogue. There are two labels, one title, three colophons and forty-six seals on the handscroll (68.12). The colophons are: (1) by Wei Chi (1374-1471), dated 1434; (2) by Sung Lao (1634-1713); and (3) by Liu Yung (1720-1805), the famous calligrapher. Liu Yung's *tsu* was Shih-an, and one of the three seals on the terminal section of the painting (68.22) reads *Shih-an chien-shang chih yin*, which furnishes a further link between the two parts of the painting. Wei Chi's colophon, which names the painting as the *Chiu-k'o t'u* (*The Nine Songs*) without any attribution to artist, probably once belonged to another painting, one illustrating *The Nine Songs*. Sung Lao's colophon is decidedly spurious because it relates that he purchased the painting on a day in the seventh month in the fifty-third year in the reign of K'ang-hsi, corresponding with a day in the period August 10th-September 8th, 1714; Sung Lao had died on November 3rd, 1713. The colophon has no bearing at all on the painting, and could be attached to any work. Liu Yung attributes the painting to Lu T'an-wei, and the labels, probably written after Liu's colophon, follow this erroneous attribution.



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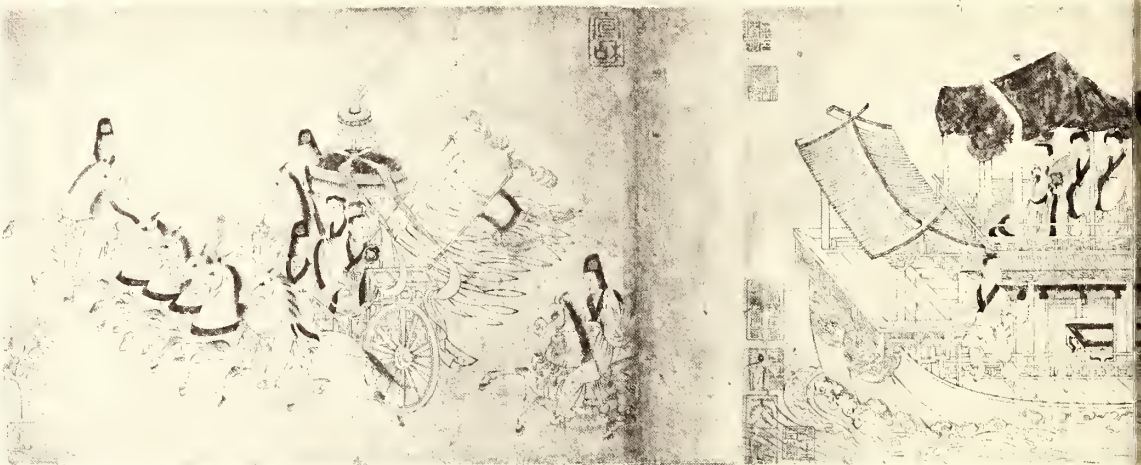
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Section 9

Section 8

唐陸探微與謝靈運之詩名全乎此見文殊降雲真品所
隨人物共八十八人各盡其妙內亦有高僧于持齋能本
畫者其西成信其此春九歌圖行筆紫細無識亮道
懷望之神未初人真帝時之實也 石公劉起



Section 12

Section 11

Because of the presence of the seal *Shih-an chien-shang chih yin* on 68.22, we may be reasonably sure that the cut along the present left edge of 68.12 occurred sometime after Liu Yung's ownership of the painting. This renders suspect all the seals along that edge which purport to antedate Liu Yung. These include the *T'ien-li* seal, an official Yüan dynasty seal of the *nien-hao* (1329-30) used by both Ming-tsung and Wen-ti; a Wen Cheng-ming seal; and two Hsiang Yüan-pien seals. By extension, all the



Section 7



Section 10

other Hsiang Yüan-pien seals on the painting, of which there are six, become equally questionable. The style of the painting points to a Ming date of execution, probably in the sixteenth century. Apart from its intrinsic interest, the painting is invaluable material in the study of the problem of the *Lo-shen t'u*, and it complements admirably the other *Nymph of the Lo River* in the Freer collection.



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Scholar's Dwelling in the Mountains

Ming dynasty, ca. 1500

Hanging scroll; ink and light color on silk

Height: 134.0 cm. (52¾ in.) ; width: 74.0 cm. (29⅛ in.)

The various activities of the scholar living in seclusion provided Chinese artists with a theme that is infinitely varied yet always appealing. In this hanging scroll, a scholar, followed by a youth who is carrying a zither, approaches the pine-shaded dwelling in the lower right foreground. Espaliered plants and potted flowers which are arranged in the courtyard are in bloom. A single plum branch placed on a table within the cottage is visible through the open verandah. The dwelling and its tidy surroundings are enframed by the foreground rocks and by the large pine tree which juts dramatically into the composition. In the distance, towering mountains and sloping hills are placed in an indefinite relationship with the foreground. To help solve the transition from foreground to far distance the artist introduced areas of mist.

Although the hanging scroll was traditionally attributed to Ma Yüan, the bold brushwork and stark juxtaposition of compositional elements result in an assemblage of patterned units rather than in any convincing illusion of space. Comparison of the painting with a hanging scroll by Ma Yüan in the National Palace Museum, Taiwan (Chiang Chao-shen, "The Identity of Yang Mei-tzu and the Paintings of Ma Yüan," Part I, in *The National Palace Museum Quarterly*, vol. II, no. 2 [1967], fig. 1), illustrates the basic differences between the styles of Southern Sung and early Ming. Rather than merely being used as a means to smooth the transition between foreground and far distance, mist in the Ma Yüan landscape has a palpable existence, enshrouding every element of the composition, so that the spectator progresses back at regular intervals to the shadowy mountains in the distance. The relationship of the painting to another hanging scroll in the Freer collection, (accession number 16.95, reproduced in *The Freer Gallery of Art, I: China* [1971], pl. 52), supports the dating of the Meyer painting to *circa* 1500.



Listening to the Pines in a Riverside Pavilion

Ming dynasty, 16th century

Hanging scroll; ink on silk

Height: 199.5 cm. (78½ in.) ; width: 106.2 cm. (41¾ in.)

Within a small, tree-shaded cottage, a seated scholar is contemplating the landscape while awaiting the arrival of a friend and his servant who are making their way along a path. The landscape moves backward along the riverbank in a series of alternating diagonals. Throughout the composition, rocks, trees and mountains are defined with rapid, blunt brushstrokes. The energy of the brushstrokes lends a vitality to the painting which contrasts with the quiet, contemplative aspect of the human figures. Although landscapes of this type were based on Southern Sung prototypes, artists of the Che school placed increasingly more emphasis upon the visible display of their considerable brush technique. Consequently, it is the dexterity of the artists, rather than the observation of nature, that is the most important aspect of Ming landscape painting of this school.

Seals of Hsiang Yüan-pien (1525-90) and P'ang Yüan-chi (active early 20th century) are affixed to the lower corners of the painting.

Reproduced: P'ang Yüan-chi, *T'ang Wu-tai Sung Yüan ming-hua* (1916), pl. 20.



A figure carrying goods suspended from a pole enters the composition in the lower left corner. Two other bearers, having already reached the riverbank, are seated beneath a group of trees and look toward yet another figure who is leaning against his furled umbrella and pointing into the distance. This gesture leads the spectator toward a clump of bamboo that is cut off by the right edge of the painting. A single, diagonal brushstroke, perhaps the prow of a boat, emerges from the bamboo, suggesting that the present composition is not complete. Originally, the entire composition may have depicted men waiting for the ferry to take them to the distant shore.

Pale ink washes indicate water, mist-filled trees and distant mountains. Darker ink dabs, applied with broad brushstrokes, define the trees and riverbanks. Even the figures in the foreground are sketched without concern for specific detail. The edges of the individual forms subtly blend one into the other and no single detail is permitted to intrude upon the unity of the composition, for it is the moisture-laden atmosphere of the river and surrounding mountains rather than human activity that is the subject of the painting.

Scenes of this type, ultimately derived from the small, lyrical riverscapes of Southern Sung, were often painted by artists of the Che school. The later interpolation of a two-character inscription in the lower left, reading *Hsia Kuei*, clearly acknowledges the influence of Southern Sung traditions. A seal of the twentieth century collector P'ang Yüan-chi is affixed to the lower right edge of the painting.



Fisherman Preparing Food on Riverbank

Ming dynasty, 16th century

Hanging scroll; ink and light color on silk

Height: 134.8 cm. (53 in.); width: 67.5 cm. (26½ in.)

Enframed by boldly painted foreground rocks and a vine-entwined tree branch which enters the composition from the left, a fisherman on a riverbank crouches before a small brazier heating food. In contrast to the broad, angular lines which define the fisherman's clothing, his face, hands and feet are executed in finer, less strident brushstrokes. The only touches of color in the painting are the light washes on the fisherman's body and an area of light red within the brazier. The artist used a gray wash to indicate smoke rising from the brazier.

Paintings executed by Che school artists during the 16th century are characterized by a rapid, dynamic brush technique. Inherent in such a technique is the danger that an artist might succumb to mere virtuosity, as was so often the case in later Che school painting. Here, however, the brushstrokes are still subservient to the forms they define.

A seven-character, four-line poem written in the upper right of the painting is signed by Yang Hsün-chi (1456-1544). The nine-character inscription at the extreme upper right edge of the painting is signed by the artist Lu Hsüeh (active 1662-1722), and dated in correspondence with 1701. The Ma K'uei (active 1180-1220) signature and accompanying seal in the lower left are spurious.

Birds in Wintry Trees

Ming-Ch'ing dynasty, 17th century

Hanging scroll; ink and color on silk

Height: 195.1 cm. (76¾ in.) ; width: 97.5 cm. (38¾ in.)

A pair of mandarin ducks huddle amid snow-covered bamboo and smaller birds perch in the branches of trees which grow from the rocky foreground. Light washes of ink in the sky and in the declivities of the valley contrast with the lighter snowy peaks. Densely textured areas of pine bark and pine needles in the left foreground contrast with the simple angular washes which define the hills in the distance. Bold, angular brushstrokes used throughout the painting result in a harsh forbidding quality. A single seal of the early twentieth century collector P'ang Yüan-chi is affixed to the lower left corner of the painting.

A more lyrical version of this same composition, attributed to the 12th century artist Kao Tao, is in the collection of the Cleveland Museum (*Archives of Asian Art*, vol. XXI [1967-68], p. 78, fig. 11). The Cleveland version is slightly smaller and individual details throughout the painting are more carefully and logically defined.

Reproduced: P'ang Yüan-chi, *T'ang Wu-tai Sung Yüan ming-hua* (1916), pl. 26.



霍光初輔昭帝政曰已出天下想聞其風采殿中嘗
有怪一夜羣臣相驚光召而符璽郎不肯授
光光歎奪之郎按劍曰臣類可得璽不可得也光甚
異之明日詔璽郎秋三哥衆衆莫不多光



29

70.37

Section 2

Illustrated Stories of Former Emperors and Their Subjects

Ch'ing dynasty, 17th century

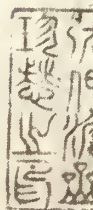
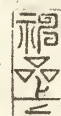
Handscroll; ink on paper

Height: 24.1 cm. (9½ in.); length: 299.4 cm. (117¾ in.)

Among the titles of paintings listed in Chinese catalogues under the name of the Northern Sung dynasty artist Li Kung-lin (A.D. 1049-1106) is the *Ch'ien-tai chün-ch'en ku-shih t'u*, or "Illustrated Stories of Former Emperors and their Subjects." There is some variation in records regarding the sequence of the individual illustrations, the artist's signature, and the colophons, which indicates the existence of more than one version. The most complete version was formerly in the Ch'ing dynasty imperial collection and is recorded in *Shih-ch'ü pao-chi san-pien*, pp. 1437-1439. According to Ch'en Jen-t'ao in his *Ku-kung i-i shu-hua mu chiao-chu*, that painting is now in the Liaoning Museum.

The Liaoning version was discussed in detail by Agnes E. Meyer as early as 1923 in her book entitled *Chinese Painting as Reflected in the Thought and Art of Li Lung-mien*. Comparison of the Meyer handscroll with the *san-pien* record of the Liaoning version shows the former to be missing two of the eight illustrations. Mrs. Meyer's evaluation of her own painting, given in a single sentence at the close of her discussion, reads, "A fine copy (not an original) of this [i.e., the Liaoning] scroll with pictures

沛公而過高陽關其為至聖門曰諸將遇此
 皆多私視沛公大度乃求見沛公沛公方踞床
 使兩女子洗爵生不拜長揖曰足下必欲誅無道
 秦不宜踞見長言於是沛公起攝衣謝之延上堂



Section 1

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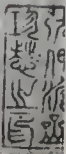
The tradition of illustrating historical events or stories which demonstrate the humanizing force of Confucianism goes back to the very beginnings of Chinese figure painting. Since Li Kung-lin concerned himself with the achievements of earlier artists, it is not surprising that he became famous for paintings of such time-honored, didactic themes. Although this handscroll is somewhat damaged and incomplete, the arrangement of individual figure compositions and the fine, tautly handled brushstrokes still retain some vestige of the original. Until such a time as the Liaoning version is published, the Meyer handscroll provides an invaluable record of Li Kung-lin's compositions.

The first illustration depicts the famous encounter between Kao-tsu, first emperor of the Han dynasty (reigned 202-195 B.C.) and his Confucian strategist Li I-chi. The story is recorded in the official biography of Kao-tsu in the *Shih-chi*, 8:12a-b, and in the *Ch'ien Han-shu*, 1 *shang*: 12b-13a; as well as in Li I-chi's biography in the *Shih-chi*, 97:2a-b, and in the *Ch'ien Han-shu*, 43: 1b-2a. The pertinent section of Kao-tsu's biography has been translated by Édouard Chavannes, *Les Mémoires Historiques*, vol. II, pp. 344-345; and by Burton Watson, *Records of the Grand Historian of China*, vol. I, pp. 86-87. The following translation of the inscription on the Meyer painting, as well as those of the other

宣光初補胎帝政自已出天下思開其風未殿中言
有怪一夜夢臣相驚能召高帝聖即。不肖校
光光政帝之即按曰臣願可得聖不可得也光
英之明日臨增即社三尊崇崇其不多光



沛公而過高陽鄭公其為子賢門曰讀其
旨多其視沛公大度乃水見沛公沛公方壯
使兩女子洗髮生不拜長揖曰足下必欲誅無道
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29

79.37

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高後運山



唐明皇嘗引獵然不樂左右自歸休入朝陛下無一
日歡何自感之不達去之帝曰吾離春天下肥矣

Section 4

five inscriptions, is taken, with a few minor changes, from Agnes E. Meyer's book on Li Kung-lin.

The inscription to the left of the first illustration reads, "The Governor of P'ei went westward by way of Kao-yang. Li I-chi, the village gatekeeper, remarked, 'Many have been the generals passing by here, but I see that the Governor of P'ei is the most liberal and open-minded of these.' So he sought to have an audience with the Governor. When admitted, he found the Governor sitting on a couch, having his feet bathed by two girls. Master Li would not salute him with a profound obeisance, but simply bowed to him, saying, 'If you desire to punish and bring to an end the inhuman and unprincipled Ch'in dynasty, you should not receive an elderly gentleman sitting.' With this the Governor arose and after having set his dress in order, offered his apologies. Then Li was invited to take the seat of honor."

The second section of the handscroll depicts an incident from the life of Ho Kuang (died 68 B.C.), younger half brother of the celebrated Han dynasty general Ho Ch'ü-ping (145-117 B.C.). The inscription to the left of the illustration, based on the entry in the *Ch'ien Han-shu*, 68:3a, reads, "When Ho Kuang first assisted the Emperor Chao-ti [reigned 87-74 B.C.] in ruling the country, he took it upon himself, to the astonishment of the empire, to direct the government. For some time there had been a supernatural appearance in the palace. One night the officers on duty were stricken with sudden terror. Ho Kuang sent to the

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有怪一夜羣臣相驚光召尚書霍光即不肯授
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與之明日詔贈即休二奇榮康莫不多光



Section 3

Keeper of the Royal Seal demanding the seal, which, however, the Keeper refused to surrender to him. Kuang was about to have the seal forcibly taken away from him when the Keeper drew his sword and protested, saying, 'My head you may take, but not the seal.' Ho Kuang was lost in admiration of the officer and the next day an imperial edict was issued that the Keeper of the Royal Seal be promoted to a rank two grades higher. For this act all the people gave Ho Kuang much credit."

In the third section of the scroll the hermit Wang Meng (A.D. 325-375) is depicted squashing lice. The inscription, based on the entry in the *Chin-shu*, 114:23b-24a, reads, "Wang Meng of the Chin dynasty, whose *tsu* was Ching-lüeh, was very noble and prepossessing in appearance. A man of broad learning, he was particularly fond of studying books on war. Being great in nature and lofty in ambition, he was held in contempt and laughed at by all those gentlemen who give more attention to superficial glory and splendor. However he was quite self-contented and never bothered his mind about such trifles. He lived a secluded life on Hua Mountain. Although he cherished the desire to render help in the world, he was only waiting for the proper moment to make a move. Consequently, when Huan Wen [A.D. 312-373] entered the Pass, Wang Meng, in a rustic coat of coarse clothes, came to see him. While pouring out torrents of words in a discussion of the world situation, Wang kept on mashing lice with one hand under his coat, as if he were alone. This caused Huan Wen to

晉王猛字景略姿儀偉岸博學好兵書氣度宏遠
是以浮華之士咸輕而笑之猛慨然自得不以屑意遂
隱于華陰山懷佐世之志欲待時風雲而後動桓



Section 6

find him unusual, and so he presented to Wang carriages and horses and offered him appointments of high rank, with the request that Wang go away with him to the south. However, Wang Meng went back to the mountain."

The fourth section of the handscroll depicts the story of the T'ang dynasty emperor, Ming-huang (reigned A.D. 715-756) looking into a mirror. The inscription to the left of the illustration, taken from the *Hsin T'ang-shu*, 126:21, reads, "Emperor Ming-huang of T'ang fell silent and became very unhappy after looking at himself in a mirror. His attendant said, 'Your majesty has not passed a single happy day since Han Hsiu [A.D. 673-740] came to the court. Why does not your majesty free yourself of such worries by sending him away?' The emperor replied, 'Although I have become thin, the empire is getting fat.'"

The fifth section of the handscroll illustrates the drunken revelry of Shan Chien (A.D. 253-312), son of the celebrated official Shan T'ao (A.D. 205-283). The inscription at the left of the illustration, taken from the official biography of Shan Chien in the *Chin-shu*, 43:7b, reads, "During the Chin dynasty, in the third year of Yung-chia [A.D. 309], Shan Chien was at Hsiang-yang. At the time the empire was rife with revolts and other disturbances. However, Shan Chien passed his time in a leisurely and pleasant manner. He did nothing but give himself up to the wine-cup. The most prominent family, named Hsi, had many gardens with ponds

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日歡何日感之不違夫之帝曰吾雖居天下紀矣



Section 5

in the Hsing-Ch'u region. When Shan Chien went out for recreation, he would go to one of these ponds, then he would call for wine and drink until he was half intoxicated. He called the pond the 'Kao-yang Pond.' At that time there was a children's ditty that went,

Where is Sire Shan going?

He is going to the Kao-yang Pond.

Evening sees him carried back,

He is drunk as a lord ;

Sometimes he manages to hold himself on horseback,

With his white cap upside down.

Then, with his whip lifted, he questions Ko Chiang,

'How do I compare with the men of P'ing-chou?'

The sixth section relates a story in the tempestuous royal romance between T'ang Ming-huang and his favorite concubine, Yang Kuei-fei (died A.D. 756). According to the official biography of Yang Kuei-fei in the *Chiu T'ang-shu*, 51:20b, and in the *Hsin T'ang-shu*, 76:28a, the incident illustrated in the handscroll marked the second instance of royal discord. The first clash of temperaments came in A.D. 746. Although the reason for the quarrel is not stated, Howard S. Levy, in his article entitled, 'The Career of Yang Kuei-fei,' in *T'oung-pao*, vol. XLV (1957) pp. 451-489, suggests that Yang Kuei-fei was disturbed by the Emperor's attention to other women in the harem. The reason for



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the second quarrel, in A.D. 750, is also omitted from the official history; Levy, *ibid.*, p. 468, cites several sources to the effect that Yang Kuei-fei was expelled for covertly playing a flute belonging to a brother of the Emperor.

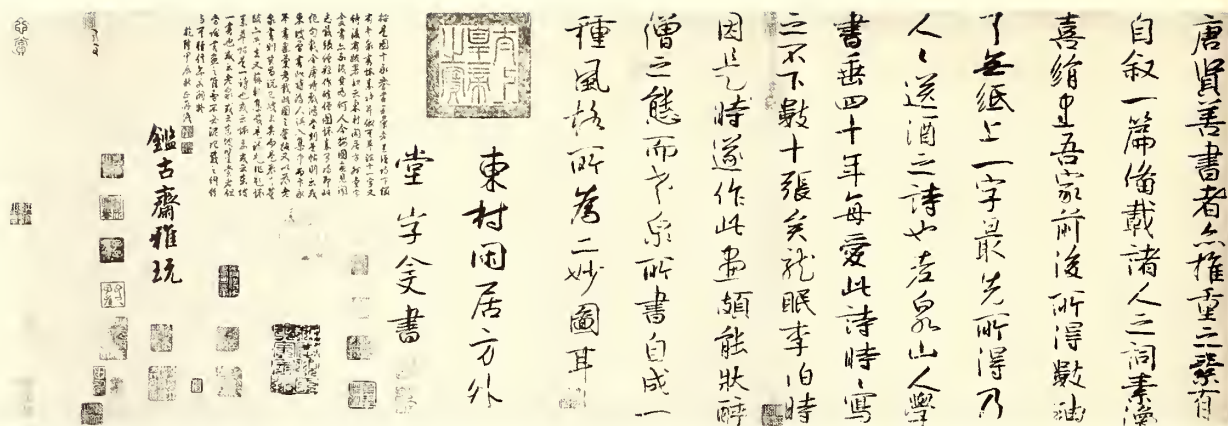
The inscription reads, "Emperor Ming-huang was infatuated with Yang Kuei-fei. In the ninth year of T'ien-pao [A.D. 750], having done something contrary to the emperor's wish, she was sent away to a residence outside the palace. Chi Wen was on good terms with the eunuchs in the palace, so he memorialized the emperor saying, 'Owing to her poverty of intellect, the woman has no doubt acted in direct opposition to your majesty's feelings; but the Kuei-fei has been long in your favor; why, then, grudge her a little place in the palace?' The emperor sent the palace messenger Chang T'ao-kuang to her with imperial dishes; and the Kuei-fei, in tears, voiced her sentiment through the messenger thus, 'I, your slave, have been guilty of disobedience to your majesty. My deserved penalty should be ten thousand deaths. With the exception of my raiment, which was conferred upon me by your favor, the only thing I can claim as my own is my hair and skin, which have been given to me by my parents.' Thereupon, she took up a knife with which she cut off a lock of hair. This she had presented to the emperor. On seeing it, Ming-huang was lost in amazement and sent Kao Li-shih to bring her back at once."

The sixteen-character inscription at the end of the handscroll reads, "*Yüan-yu san-nien erh-yüeh ssu-jih Li Po-shih wei Liu Chü-chi shu* (Li Po-shih painted for Liu Chü-chi on the fourth day, second month of the third year of Yüan-yu [corresponding with February 28, 1088])." Chü-chi is the *tzu* of Liu Ching (Hsi-ning period [A.D. 1068-77] *chin-shih*). Liu was a native of Chien-yang, Szechwan, and was noted for his paintings of bamboo, rocks and trees.

The two missing sections of the Meyer handscroll illustrated Chang Shih-chih advising the Han ruler Wen-ti (reigned 179-157 B.C.) against furnishing his mausoleum at Pa-ling, in Shensi province, with valuables if he hoped it to remain untouched by vandals; and the bravery of Lady Feng, who interposed her own body between that of Yüan-ti (reigned 48-33 B.C.) and a rampaging bear. The story of Lady Feng and the bear is also depicted

on the "Admonitions of the Imperial Instructress" handscroll in the British Museum.

Seals of Kung Hsiang-lin (1658-1733) and Lo Chen-yü (1866-1940) are affixed at the end of the handscroll. The title slip on the outside wrapper is written in small, slightly elongated calligraphy similar to that of Lo Chen-yü.



30

68.18

The Drunken Monk

Period uncertain

Handscroll; ink and light color on paper

Height: 32.5 cm. (12 $\frac{3}{4}$ in.); length: 60.8 cm. (24 in.)

At the beginning of the painting two figures carrying large containers of wine are in conversation. They walk toward a monk who is seated on a large, flat stone beneath a pine tree, writing on paper that is being held by a young boy. The colophons make it clear that the monk is the celebrated T'ang dynasty calligrapher Huai-su (A.D. 725-785). Numerous stories of Huai-su's ability to write extremely cursive characters while tossing off large quantities of wine are recorded. He is sometimes referred to as *Ts'ao-sheng*, or the "saint of cursive script."

The inscription in the lower left corner of the painting reads, "*Li Po-shih hua* (Painted by Li Po-shih [Li Kung-lin, A.D. 1049-1106])." The Ming dynasty official *ssu-yin* "half seal" is affixed horizontally in the lower right corner of the painting. In addition to Ch'ing dynasty imperial seals of the Ch'ien-lung (1736-95) and Chia-ch'ing (1796-1820) periods, the seals of such noted collectors as Hsiang Yuan-pien (1525-90), An Ch'i (ca. 1683-ca. 1744), and P'ang Yüan-chi (active early 20th century) are affixed on the handscroll.

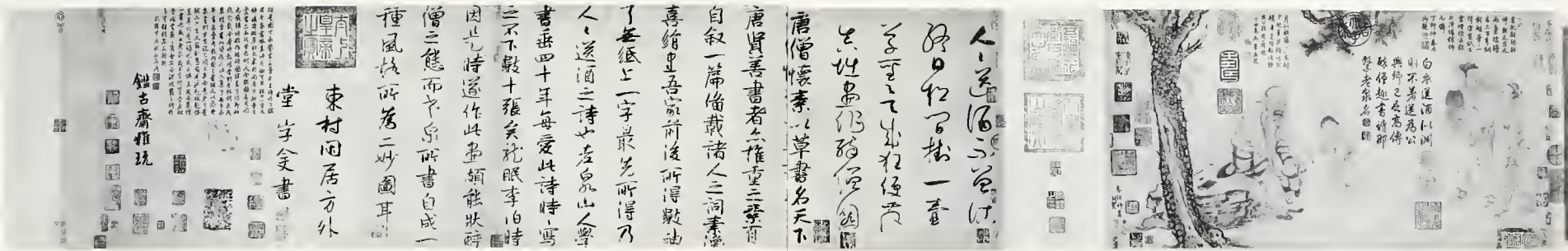
There are six colophons by the Ch'ien-lung Emperor on the handscroll. The eight-character title, *Teng-ying wang-lai, yu-szu wu-chi*, dated in correspondence with 1747, is an allusion to a description of Li Kung-lin's figure paintings as given in a colo-



phon by Tung Ch'i-ch'ang (1555-1636), which is not on the Meyer handscroll. The last colophon by the Ch'ien-lung Emperor, written on the end papers and dated in correspondence with 1784, mentions that the missing colophon by Tung Ch'i-ch'ang is recorded in *Shih-ku-t'ang shu-hua hui-k'ao* (1682), *hua* 12:15a. The section from Tung Ch'i-ch'ang's colophon quoted by the Ch'ien-lung emperor can be rendered, "His paintings of figures and Buddhist images are [as lifelike] as lantern projections [appearing as if able to] walk to and fro. [His use of the brush is] strong [even though it appears as ephemeral] as a floating gossamer twisting and turning without leaving a trace."

The first colophon, by Su Shih (1036-1101), is a transcription of a poem composed by Huai-su about a painting of drunken monks by Chang Seng-yu (active A.D. 500-550). Su Shih wrote the poem in an extremely cursive script that copies the T'ang monk's most abstract style. The poem can be rendered, "People bring me wine, I never have to buy any. All day long a flask hangs from the pine. Frenzy breaks out when the genius of the cursive script is just about to write. Truly he should be depicted as a drunken monk."

A painting entitled the *Drunken Monk* is recorded in detail under Li Kung-lin's name in *Shih-ku-t'ang shu-hua hui-k'ao*, 12:14b-15a; *Yü shih shu-hua t'i-pa chi*, 4:21a-b; *Shan-hu-wang hua-lu*, 2:16b-17a; *Mo-yüan hui-kuan*, 3:7a-8a; *Shih-ch'ü pao-chi hsü-pien*, *Ning-shou-kung*: 210b-211b; and *Hsü-chai ming-hua lu*, 1:26a-29b. While the description, seals and discussion of the handscroll all agree with the present painting, the quality of the painting and of the calligraphy suggests that this handscroll is a later copy of the original.



30 68.18 The Drunken Monk

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Kutani vase

Enamel colors on white porcelain

Edo period, 17th century

Height: 25.1 cm. (9 $\frac{7}{8}$ in.) ; diameter: 15.0 cm. (5 $\frac{7}{8}$ in.)

Kutani ware derives its name from the kiln sites at Kutani in Kaga province. Those porcelains known as Ko-Kutani, or "Old Kutani," are thought to have been produced during the latter half of the 17th century. Around 1695 the Kutani kilns declined and no porcelains were produced there again for some time.

The most characteristic feature of Ko-Kutani ware is the robust, brightly colored enamelled designs. The ornamentation on this vase combines stylized bands around the neck, collar and just below the collar with natural motifs, the plum, pine and bamboo, the so-called "three friends of winter," freely drawn over the body. The two types of decoration emphasize the contrast of the angularity of the upper portion to the smooth pear shape of the body. A green-black enamel covers the foot and the base.





32

68.39-40

Uji Bridge

Edo period, 17th century

Pair of six-fold screens; gold leaf, silver and color on paper

Height: 146.3 cm. (57 $\frac{3}{8}$ in.) ; width: 325.2 cm. (128 $\frac{1}{8}$ in.)

Beyond the foreground silhouettes of three willow trees stretches the patterned gold structure of famed Uji Bridge. The site, located in Yamashiro province, is famous for both its scenic beauty and historical associations, and like so many similar spots in Japan, provided a favorite theme for artists. In earlier, more naturalistic representations of Uji Bridge, there is a transition from Spring to Winter through the twelve panels, with all four seasons clearly depicted. As is so often the case in Japanese art, the literary allusions associated with this particular theme became so familiar that artists gradually felt free to simplify the more outstanding elements of the composition — willows, bridge, clouds, waves, gabions, moon and waterwheel. No longer concerning themselves with indicating the four seasons, artists concentrated on reducing the various forms to especially pleasing patterns, and it is the rhythm of these patterns, united by the sweeping curve of the bridge, that constitutes the effectiveness of the composition.



To enrich the surface, the artist built up the forms of the gabions and the moon by using a *moriage* technique. The silver pigment covering the moon and outlining the waves, which originally would have contrasted with the shimmering gold leaf, has tarnished to a deep gray color. Such liberal use of materials like gold leaf and silver reflects the sumptuous taste of the Edo period (1615-1867), which in turn developed from the decorative traditions of the Momoyama period (1573-1615).

There are a number of similar compositions both in Western and Japanese collections (Miyeko Murase, *Byōbu, Japanese Screens From New York Collections* [1971], no. 18; Junkichi Mayuyama, *Japanese Art in the West* [1966], pls. 201, 202; *Kokka*, no. 445 [December, 1927], p. 333, p. 335; *ibid.*, no. 761 [August, 1955], pp. 234-235; *ibid.*, no. 873 [December, 1964], p. 29).

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